Manitoba

Government of Manitoba

Brief

to the

Federal Task Force on Broadcasting Policy

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Honourable Eugene Kostyra
Minister of
Manitoba, Culture, Heritage
and Recreation

Honourable Al Mackling, Q.C.
Minister responsible for
Manitoba Telecommunications Policy

INTRODUCTION

The Government of Manitoba welcomes the efforts of the Task Force in its comprehensive review of the Canadian broadcasting system.

In general, the Manitoba Government feels that the Canadian broadcasting system compares favourably with that of any other nation. It offers more choice of programming, provides good coverage throughout the country, and it is increasingly sensitive to the special cultural needs of linguistic and cultural minorities. Our news, information and sports programming is particularly noteworthy for offering quality and popularity.

There are, however, problems and weaknesses within the system. It is the intention of this presentation to provide constructive comment in three areas of major concern at this time:

I. High quality popular Canadian drama, variety, comedy and programming for young people is seriously lacking on Canadian television and therefore Canadian audiences, out of necessity, turn in extremely high numbers to foreign programming for television entertainment.

II. This pattern in television programming has had serious adverse effects on the development of the Canadian film and video industry.

III. Existing production resources are disproportionately concentrated in Toronto and Montreal.

A presentation dealing solely with cable television in Canada will be forwarded to the Task Force at a later date.

HISTORICAL BACKGROUND

Early Public Broadcasting

Commercial broadcasting was introduced in Manitoba in 1922 by the two Winnipeg newspapers of the day, each of which operated one radio station. After a few months of operation, however, the newspapers found that they were losing money on the stations, and approached the provincial government with the suggestion that the Manitoba Telephone System (MTS), a provincially owned utility, take over broadcasting in the province.

After receiving agreement from the federal government that no other commercial stations would be licensed without prior provincial approval, and after negotiating with Ottawa a 50-50 split of all revenues collected from the licensing of home receiving sets in Manitoba, the Province, on March 8, 1923, opened radio station CKY, a 500 watt undertaking which initially served approximately 12,000 receiving sets. By 1925, CKY was operating at a profit and continued to do so until it was sold in 1948. In 1928, MTS established CKX Brandon, and for the next ten years, Manitoba, through MTS, was the only licensed broadcaster in the province. In 1933, the federal government, under the Radio Act of 1932, granted a licence to a private Winnipeg broadcaster without the prior consultation of provincial authorities, thus ending the informal agreement with the province.

During the same period, the Radio Act established the federal government's intent to regulate the Canadian Broadcasting System and to no longer grant licences to any provincially owned undertakings. For some years, Manitoba continued trying to work within a cooperative framework and in fact carried early CBC programming on its two stations. Finally, in 1948, Manitoba sold CKX to a private Brandon consortium, and CKY to the CBC.

Manitoba's role in Extending Broadcast Services

In the 1950s, MTS was again involved in extending broadcast services to residents of the province. The system's microwave provided the means to extend CBC network television to Winnipeg. By 1957, MTS microwave relay towers had extended the CBC network west to Brandon, and by 1968, The Pas, Flin Flon, and Thompson received live television. This occurred at a time when CBC was just starting to provide television service to northern communities in other jurisdictions by bicycling four-hour videotapes from community to community, so that viewers would see programming one, two or three weeks after they had been broadcast in southern centres! Throughout this period, and during the implementation of the CBC's Accelerated Coverage Plan, MTS provided microwave services at rates well below those offered in other provinces, in order to encourage the extension of broadcast services to remote areas.

Today CBC and private radio and television signals are distributed to communities throughout the province through MTS microwave systems and a number of broadcast antennas are positioned on MTS towers. Many remote communities would today remain unserved, or would receive satellite-fed services from St John's instead of the CBW signal, if MTS facilities were not available to help defray network costs to broadcasters.

The Manitoba Government's Role in Cable Television:

Manitoba's other major present-day involvement in the provision of broadcast services to the public is through MTS ownership of cable wiring within the province. If an entrepreneur obtains a CRTC license to operate a cable system in Manitoba, MTS will install and maintain the cable distribution system, so that the entrepreneur only has to raise capital for the head end equipment and for initial operating costs. This has ensured that rural cable systems are well built and well maintained. There are over 40 such systems in Manitoba, ranging in subscriber size down to 140 in Gladstone.

The Canada-Manitoba Agreement of 1976:

Between 1967 and 1976, Manitoba's ownership position in cable, unique among provinces save Saskatchewan, brought on a number of jurisdictional concerns over the regulation of broadcasting (which the federal government insisted belonged to it solely) and over the responsibility for telecommunication matters of a non-programming nature (where Manitoba felt it had legitimate claims). These issues were largely resolved in 1976 when the governments of Manitoba and Canada negotiated and signed the Canada-Manitoba Agreement on Broadcasting and Telecommunications. The agreement, the first of its kind in Canada, confirmed the federal government's responsibility for all program services carried on cable distribution networks, while at the same time confirming Manitoba's telecommunications responsibilities.

This agreement resolved an impasse over licensing conditions imposed on cable operators in the province, and allowed expansion of services to continue through cooperation between MTS and cable operators licensed by the CRTC.

MTS ownership of cable hardware, although criticized by the Canadian cable-television industry which advocates operator ownership of cable distribution systems, has proven to be highly beneficial to Manitoba cable operators. A breakout of 1983 Statistics Canada figures shows an average cable operator profit-margin in Manitoba of 32% compared to a national average of 12%.

Extension of Cable Services

In addition to building local distribution systems, MTS has built and operates the Intercity Broadband Network (ICBN) which relays distant signals out to 18 communities as far afield as Brandon. This system was built in the late seventies, before satellite services became available to meet demands in rural communities for services similar to those offered in Winnipeg. Through an agreement developed by the cable operators in the province and approved by the CRTC, the annual cost of operating the ICBN system is divided among all subscribers receiving the same signals, including those in Winnipeg. This sharing arrangement has ensured that rural cable systems could offer similar services to those available in Winnipeg at a reasonable price.

Northern and remote systems which are not within range of the ICBN were left with minimal service until the cost of satellite receiving dishes decreased, and programming became available from American satellites. Although it was an activity which neither the Department of Communications nor the CRTC had authorized, many communities aimed receiving dishes at US satellites, and distributed the signals over-the-air or via cable. At one point, responding to pressures from northern television viewers, even MTS installed TVROs which brought in signals from US satellites. However, by 1981, the CRTC licensed CANCOM to provide a Canadian satellite delivery service, and in subsequent years, all cable systems in remote areas switched over to the federally-licensed service. Recent changes to CRTC regulations have ensured that cable operators in remote areas can offer a wide range of programming from Canadian and US satellites to meet the needs of their viewers. This has solved the problem of signal delivery, but the cost of cable services in remote communities remains substantially higher than in more populated regions of the country.

ERDA Agreement on Communications and Cultural Enterprises 1984:

The spirit of federal/provincial cooperation was continued in 1984, when the governments of Canada and Manitoba entered into an Economic and Regional Development Agreement (ERDA) which identified the cultural enterprises and communications sectors as key priorities. These sectors were recognized by both governments as offering major opportunities for employment creation, productivity improvements, and other economic benefits. Encouraging expansion in the communications and cultural enterprises sectors particularly in the areas of film, video and audio development, was seen as consistent with the efforts of both Canada and Manitoba to diversify the provincial, regional and national economies, to build on existing strengths, and where possible, to improve Canada's balance of trade. At the same time, both governments acknowledge the close relationship between economic and social development objectives and the important contribution of strong communications and cultural enterprises to the quality of life in the province.

The important contribution which this agreement can make to the production of film, video and audio programming are discussed later in this document.

POLICY OBJECTIVES FOR BROADCASTING

The Radio Act of 1932 and The Broadcasting Act of 1968, in setting the framework for the Canadian Broadcasting System, recognized that the Canadian public would be best served by a blend of public and private broadcasting in order that:

> "The Canadian broadcasting system should be effectively owned and controlled by Canadians so as to safeguard, enrich and strengthen the cultural, political, social and economic fabric of Canada;"

Further, the national public broadcasting service, the CBC, is viewed as the cornerstone of the system by the 1968 Act:

> "When any conflict arises between the objectives of the National Broadcasting Service and the interests of the private element of the Canadian Broadcasting System, it shall be resolved in the public interest but paramount consideration shall be given to the objectives of the national broadcasting service;"

Of critical importance to Manitobans in the policy objectives outlined for the national service is the requirement to reflect the character of all regions of Canada:

> "The national broadcasting service should
>
> ... be in English and French, serving the special needs of geographic regions, and actively contributing to the flow and exchange of cultural and regional information and entertainment, ..."

Canada is unique among nations in being located within earshot of the world's most powerful and successful producers of entertainment programming. The vast majority of anglophones have the option of tuning into foreign stations to meet their needs for entertainment. As a result of the presence of these foreign servcies, there is relatively little demand for domestic services except for domestic news, sports, documentaries and service for linguistic and cultural minorities. Although there is not a pressing demand from audiences for Canadian entertainment programming, being satisfied just to fill the gaps left in the US services would be equivalent to handing 90% of our audience over to foreign programmers.

> **The objectives outlined in 1968 are still important today both to ensure that Canadians get an adequate opportunity to see and understand their fellow citizens across the country, and to ensure that Canadian artists, performers and production personnel have the opportunity to develop their talents and expertise in a supportive environment.**

Moreover, the history of development in this country has been to create a unified nation through various modes of communication; railways, highways, telecommunications and broadcasting. Our strength in broadcasting now presents us with the opportunity to set a new national goal. Our country shares interests with both developed and developing nations, with the East and West bloc countries, and as a nation, we have a great deal of positive experience to share with others about peaceful co-existence and harmony between peoples of diverse cultural and racial heritages. Through CBC activity in the international arena, we have an opportunity to share this experience with others, including those nations divided by cultural, social and economic turmoil. By example, we have the opportunity to form the bridge which leads to international peace and cooperation.

RADIO:

Commercial radio:

Private radio, in spite of tremendous cultural pressure from the US still manages to a great degree to reflect Canadian talent and local markets. In large measure it was the CRTC, with its requirements for Canadian content (much criticized at implementation, but praised in hindsight) which was the major factor in building the Canadian popular music recording industry to today's levels by artificially causing a vacuum which had to be filled by Canadian performers and producers.

Within Manitoba, there is no pressure evident to substantially change the policies governing radio services, although there is an ongoing interest in expanding the range of programming available.

CBC Radio

Of all areas overseen by the Broadcasting Act, the various CBC radio services come closest to providing services which fulfill their mandate. The CBC provides truly national radio services with significant regional input from across the country.

Ironically, it is this near excellence which presents the greatest danger to this service. As this Task Force is charged with reviewing all aspects of the Canadian Broadcasting System, it would be easy to make only passing comment on the value of CBC radio, and devote your energies to other media, which involve problems of a particularly thorny nature. Unfortunately, this could become a form of unintentional benign neglect paving the way for the atrophy of this service. The CBC radio networks must be recognized as a valuable service, which must not be starved for funds, talent or resources at a time when other services are struggling to meet the demands of the public in the national and international communities.

TELEVISION

There is a view, supported by some studies, that the key weakness in the current Canadian media is in the production of Canadian television programs . Canadian broadcasters continue to demonstrate that they are capable of producing high calibre programming in news, current affairs, documentaries and sports. These programs draw Canadian viewers; 90% of news, information and current affairs as well as a high percentage of sports watched by Canadians is Canadian-produced. Unfortunately, over 90% of other programs watched on Canadian television is produced by foreign sources.

The average Canadian watches more than twenty-three hours of television a week - more time spent on this activity than all other leisure activities combined. Clearly, watching television is a significant part of Canadian culture. However, over 70% of available English-language television programming in Canada is from foreign countries, primarily from the US. In prime-time, foreign shows account for over 75% of programming. Less than five percent of comedy and drama shows are Canadian. No solace should be taken from the fact that 65% of Canadians watch Canadian television stations (approximately 30% CTV, 22% CBC and 13% independent, according to BBM). The simple truth is that under present regulations, Canadian television stations are using foreign programs to draw audiences and to benefit from simultaneous substitution of US stations on the cable systems. An inspection of a randomly-picked three-week network rating period (May 27-June 16, 1985) of the top sixty programs watched on the CBC-E and CTV networks revealed that an average 35 programs in each period were Canadian. However, 18 of these (10 CBC and 8 CTV) were news, information or sports; only once in the entire three week period did a Canadian program from another category (Fraggle Rock) enter the top twenty.

From a purely business point of view, it is difficult to blame Canadian broadcasters, especially private broadcasters, for the purchase of readily packaged and cheap programming. In order to produce a one hour segment of a program of the calibre of "Seeing Things", the CBC incurs a cost of Can$500,000. A comparable US program , "Remington Steele" for example, produces for about US$750,000, but is available to Canadian networks for about Can$40,000. Both programs are shown in prime time and both generate prime-time commercial revenue, with the US programs often drawing a larger audience. It is not difficult to see the cost-efficiency in carrying foreign-made programs . This situation hurts Canadian industry and fosters unemployment as surely as the dumping of foreign goods on Canadian markets.

Section 3.(b) of the Broadcasting Act, in calling for Canadian control and ownership of the broadcasting system, does so in order to protect and strengthen the "...cultural, political, social and economic fabric of Canada." While scrupulous insistence by the CRTC that broadcast undertakings be owned by Canadians resulted in Canadian fiscal control, content requirements which have been in place for the past decade and a half, have not ensured that Canadian programs draw a significant portion of the viewing audience.

There are occasional exceptions to this trend; from time to time the CBC produces dramas and comedies that reach audiences of two million and more. Also, within the private sector, studios such as Burbank Productions, an arm of CKND-TV, have, with the aid of Telefilm Canada, produced highly-acclaimed single productions, most notably "Prodigal" in 1984, and this year's "Tramp at the Door". Recently CTV affiliates in Western Canada have pooled $2 million for co-productions to be developed in this region. These are indications that there are some incentives in the system which have succeeded in encouraging private and public broadcasters to enter the area of variety and drama production.

The fact remains however, that in the face of easy and cheap access to US programs, quality Canadian drama, comedy, variety and youth programming, cannot be developed in a commercial environment without funding and incentives from government and the CRTC.

Recognizing that it is neither desirable nor possible to restrict Canadian viewing of foreign programming through regulation, the task is to strengthen the Canadian film and video industry so that Canadians may learn more about each other by choosing to spend a significant portion of their viewing time watching Canadian programs, so that this programming can compete in foreign markets, and so as to provide cultural and economic benefits to all regions of Canada.

Unless and until the economics of Canadian program production change, the lead role in developing Canadian programming will have to be taken by the CBC and Telefilm Canada.

In 1983, the CBC Board of Directors set a target of 50% independent production in television schedules (other than news, information and sports) to be achieved, budgets permitting, over a five year period, in partnership with Telefilm Canada, and any combination of other partners.

As the national public broadcast service, the lead role of developing and displaying Canadian productions belongs to the CBC. Only the CBC, which is not driven by commercial requirements, can rapidly increase its procurement of entertainment programming through Canadian independent programmers and co-productions. However, adequate public funding to meet this Canadianization objective is essential. In order to have a significant impact in the immediate future, the CBC's proposed objective of developing 50% co-production of its schedule, exclusive of news, information and sports, and its objective of achieving 80% Canadian content in prime time should be encouraged.

In addition, innovative methods of introducing new services which can produce and display Canadian programming should be encouraged.

> **The recent proposal by Young Canada Television to provide a television network which would produce Canadian programming to meet the needs of Canadian youth appears particularly attractive. If Canadians intend to maintain an unique and independent national outlook, then it is particularly critical to address the cultural needs of the youth; they are establishing their cultural values now, and will soon be leading the evolution of cultural trends.**

Despite the disadvantageous economic environment for the production and distribution of Canadian entertainment programming, some commercial broadcasters have undertaken projects to develop high quality programming in recent years. The incentives provided by Telefilm Canada and the regulatory direction provided by the CRTC have clearly played a role in creating the environment for such initiatives.

> **Commercial television broadcasters must continue to be encouraged through financial incentives and regulatory process to ensure that they contribute to the growth of Canadian entertainment programming.**

CANADIAN PRODUCTION IN REGIONAL CENTRES

The weakness of Canadian production capability is further complicated by the fact that production generally originates from Ontario and Quebec. This concentration results in a lack of programming reflecting western Canadian lifestyles, and it hampers the ability of producers and performers in other parts of the country to establish themselves. Occasionally, substantial portions of productions about the West are shot in the East, as was "Riel", or substantial western shoots are staffed with Toronto production crews and performers as was the case with "Gentle Sinners" which was produced in Manitoba by predominantly eastern crews.

> **While recent federal and regulatory policy initiatives are intended to ensure that the CBC direct more of its production budget toward program development through independent producers, the general opinion among independent producers in Manitoba is that the Corporation has not nurtured the regional film/video industry.**

Figures from CBC annual reports give some indication of the magnitude of difference of regional support for outside production. For example, in 1983, freelance payments made by the CBC that year (for all types of services in radio and TV) totalled $56,372,000 in Ontario, while Manitoba/Saskatchewan received $4,731,000. The comparison would be even more graphic if independent dramatic production figures could be broken out.

This is not necessarily the fault of CBC Manitoba which as the Corporation's focal point in this region, attracts complaints over matters in which it has little say. In fact, all co-production decisions have to be approved by headquarters, and there are two principle barriers which must be overcome:

> 1. The tendency to allocate relatively small budgets to production centres outside of Ontario and Quebec; and
> 2. The inclination to expend any available funds on in-house resources.

A review of the CBC's budget for 1981-82 indicated that approximately $11 million went to the television production centre in Winnipeg. Approximately 60% was spent on salaries, 20-30% on technical facilities, and less than 10% ($800,000-$900,000) constituted the direct cost of programs produced by the CBC for local and regional distribution, while a further $1.2 million constituted the direct cost of network programs produced in Winnipeg. Subsequently, the Manitoba region was particularly hard hit during the recent CBC cutbacks; 86 positions (16% of the workforce in the region) were to be cut. Of the provinces, only British Columbia, with 95 positions lost, was harder hit than Manitoba. On the other hand, Saskatchewan and Alberta suffered reductions of only 20 and 10 positions respectively.

With respect to the allocation of funds from the Telefilm Broadcast Program Development Fund, Manitobans have not had a proportional opportunity to participate in program development.

Since the inception of the Broadcast Program Development Fund, producers in Manitoba have received a tiny proportion of the funds available in the program. The following table outlines all contributions provided to Manitoba based projects which have come to the attention of the Government:

Burbank Productions - "WestWind Trio" (82/83)	$ 40,000
Burbank Productions - "Prodigal" (83/84)	40,000
O'Meara Productions - (84/85)	2,500
Burbank Productions - "Tramp at the Door" (84/85)	130,000

During the same period, Manitoba Cable subscribers have been paying approximately $1,240,000 annually in federal tax on cable services.

As the national funding agency in this area, Telefilm Canada must maintain its lead role in promoting and funding film and video productions, while at the same time ensuring that all regions are treated equitably with regard to the availability of Telefilm funds.

As a result, although Manitoba has artistic and cultural resources of national calibre, there are a few CBC in-house productions (none in prime-time) and a few CKND films being produced, but no major on-going productions or co-productions emanating from either the CBC or the private television broadcasters in this province.

The Government of Manitoba believes that film and video producers in this province should have a fair opportunity to participate in the CBC and Telefilm initiatives More direct access to decision-making levels, through, for example, the establishment of a Telefilm office in Winnipeg would assist in facilitating opportunities.

The National Film Board regional office in Winnipeg, although very small in comparison to other agencies in the province, provides an example of a federal agency which has been organized in such a way as to foster the local film industry in Manitoba. This regional office uses existing artistic and technical resources in the community, rather than obtaining its own production staff and facilities. As a result, it has provided opportunities for many Manitobans, produced films which genuinely reflect the local environment, and established a strong relationship with the independent production community.

REFLECTING ALL OF CANADA

Within Canada, and within Manitoba, there are a variety of special linguistic and cultural needs which must be recognized in order to ensure that all Canadians are adequately reflected in the media.

Many of the concerns identified within this brief with regard to the production of television programming are focussed primarily on English language television services, because of the extraordinary situation created by the overflow from American broadcasters and producers.

> **The situation for francophone audiences is substantially different; there is need for greater choice in programming, and the only possible source of program production in Western Canada is the CBC.**

At present, the western francophone community is not adequately reflected in the media, particularly in television; there is too little french-language production coming from Manitoba; the overwhelming majority of the programming is from Quebec, even though differences between western and eastern Francophones is at least as great as those between western and eastern Anglophones.

> **Federal agencies should should tailor and coordinate their programs to ensure that french-language productions in Manitoba may be initiated and sustained.**

The Government of Manitoba would also like to bring to the attention of the Task Force the comments submitted by the Manitoba Intercultural Council to the CRTC in response to its call for comments on ethnic broadcasting policy. In its brief to the CRTC, the Council expressed its concern that ethnocultural communities not be segregated from the mainstream of society through "...the lockout of ethnocultural interests from conventional media." The Council further suggested to the CRTC that:

> **"A multicultural Broadcasting policy would proceed from a recognition that multiculturalism is an integral part of Canadian society and must be integrated into conventional broadcasting. ... We recommend that every licensee submit a proposal whereby they demonstrate a plan for monitoring the content of their programming and for ensuring that high standards in accurate, fair and balanced portrayals of ethnocultural communities are achieved. The CRTC should also monitor the licensee's program content and set standards for fairness, accuracy and balance which should become a part of the procedure for granting licenses."**

The services provided to native people, especially those living in rural and remote areas, will also require careful review by your committee. Since the late '60s, native people in northern regions have experienced the influx of radio and television broadcasting services; initially via CBC, and more recently via CANCOM. In 1981, the Government of Canada responded to concerns that the importation of broadcasting services into the North would result in severe damage to the cultures and languages of the native people in this area, by establishing a northern broadcasting policy and a funding program which provided resources for native producers across the North to create programming, and ensured that they would have access to existing broadcast distribution systems for regional exhibition.

In northern Manitoba, Mikisew Broadcasting Corporation has recently been granted access to the CBC northern television distribution system, and has launched an audio/video programming service designed to serve the special needs of northern native people, using their own languages, covering news which is of particular interest to them, and providing entertainment with a native flavour. This kind of development is an extraordinary credit to the Canadian broadcasting system.

Federal assistance to native producers in the North should be maintained to allow them to develop sufficient capacity to provide a significant amount of programming to meet the needs of native audiences.

In addition, the development of a means of increasing native participation in media in southern regions should be developed as a priority in the new broadcasting policy.

FILM, VIDEO AND AUDIO PRODUCTION IN MANITOBA

The implementation of the Canada/Manitoba ERDA Subsidiary Agreement on Communications and Cultural Enterprises can provide a significant opportunity for the development of film, video and audio production in this province.

Manitoba's participation in this agreement was based on a commitment to develop a strategy which would:

* Provide for the full participation of Manitobans in the Canadian cultural milieu by fostering the development of an infrastructure to encourage the production of programming which reflects the cultural diversity of the people of Manitoba; and

* Develop the communications and cultural enterprises sectors which were identified as offering major opportunities for employment creation, productivity improvements, and other economic benefits.

Of the overall $21 million to be disbursed under the agreement, a significant portion will be directed to the support of film, video and audio production:

* $6.8 million is allocated for projects which will enhance the production capability of the film, video and audio industry. A seven person advisory committee has recently completed a series of public hearings to develop recommendations on film, video and audio development opportunities in Manitoba, taking into account the needs of the independent producers, and the availability of existing facilities.

* Over $3 million is allocated for the support of film and video productions. A Film Development Support Program will provide loans and equity investment to qualifying applicants in three areas: script and project development funding up to 50% of the project to a maximum of $25,000; production support with funding up to 50% of the total budget to a maximum of $20,000, and marketing and distribution assistance up to 50 % of costs to a maximum of $25,000.

In addition, other federal and provincial programs are committed to complement the initiatives in the sub-agreement:

* The Canada Employment and Immigration Commission is intended to provide support through its applicable programs,

* It was agreed that producers who meet the criteria will have access to financial assistance from Telefilm Canada. It is anticipated that film and video producers in Manitoba would qualify for approximately $2 million of Telefilm assistance per year.

It is interesting to note that, in the first three months of operation of the film and video development program, it has processed 11 formal applications, 8 of which request Telefilm participation. If approved by telefilm, Manitoba investment of $78,525 will generate $226,014 in script and project development while Manitoba investment of $132,137 will generate $483,197 in production activity. Another 10 applications are pending. Over the 4 years of the program, projections indicate a total of $6 to $15 million of production activity will be generated.

> The Agreement, and the Government of Manitoba programs which have evolved as a result of it, have been been designed to complement the initiatives which the Government of Canada has launched with respect to Telefilm Canada and the procurement of independent productions by the CBC, on the assumption that CBC, Telefilm Canada and other federal agencies will implement the program production policies which have been recently established.

In addition, the activity generated by the agreement will create greater opportunities if additional resources are directed to television production in the province. Also, in order to ensure that there is an adequate level of activity in the province in the long run, to maintain a critical mass of production talent and equipment after the expiry of the current agreement, there is a need to establish permanent facilities and activities which sustain and enhance production.

In its 1983 strategy, the CBC's Board of Directors identified the CBC Toronto and Manitoba plants as its two priorities in consolidating and upgrading facilities.

> To support the development of a viable film and video industry in Manitoba, it is important that CBC Manitoba be provided with upgraded facilities which would be available for lease by independent producers to provide adequate facilities for private and public producers to make a full range of network quality programs.

In its application to the CRTC, Young Canada Television/Tele-Jeunesse indicated its intention to explore the possibility of establishing its origination centre in a number of Canadian cities other than Toronto, Ottawa or Montreal (for the English language service), and possibly sharing the location with The Family Channel.

> In order to increase opportunities for meaningful participation in the Canadian broadcasting system throughout the country, new national broadcasting undertakings should be encouraged to establish production facilities in centres such as Winnipeg.

Such an initiative would be consistent with the long standing Canadian practices of regional development, and would improve the creative balance of Canadian television programming.

CONCLUSIONS

The Canadian broadcasting system is providing an outstanding service to viewers and listeners throughout Canada. The system's weaknesses appear primarily as a result of our proximity to the United States.

While Canadian news, information and sports programming has maintained a strong audience, due to the interest of Canadians in their own current affairs and sports, entertainment programming and programming for young people produced in other countries does not seem to require domestic content to attract audiences in Canada.

In the past, when the Broadcast Act was written, it was important to ensure Canadian ownership of the media in order to maintain a Canadian perspective in programming. Today, that is no longer sufficient. Radio and television signals from the US now enter directly into Canadian homes, and it is necessary to develop programming which can compete for the audience in order to ensure that Canadians see a reflection of their own country on their receivers.

In order to promote and enhance the development of film and video industries which can produce entertainment programming of an international calibre, coordinated affirmative action must be taken by all federal agencies in cooperation with the private sector and other levels of government to produce television programs that are popular in Canada and competitive on the world market. In devising a strategy to achieve these ends, care must be taken not to concentrate resources in central areas of the country.

Manitoba has proven commitment to successful cooperation with the federal government in the development of broadcast services. The Government of Manitoba is anxious to see this cooperation continue through joint commitments to develop Manitoba's film, video and audio production industry.